

hanart  
TZ Gallery  
漢雅軒

## ***BINGYI: Formation of the Cosmos*** **Talismans, Lightning Painting, and All Things**

**Artist's Reception 14 March 2026 (Saturday) 2 - 6 pm**

**Exhibition Period 14 March to 2 May 2026**  
(Mon-Fri) 10 am to 6:30 pm  
(Sat) 10 am to 6 pm  
(Sun & Public Holiday) CLOSED

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**Hanart TZ Gallery is delighted to present Bingyi's solo exhibition "Formation of the Cosmos", in collaboration with INKstudio.** The opening reception will take place at Hanart TZ Gallery on Saturday, March 14, 2026, from 2 to 6 pm, in the presence of the artist.

The exhibition features Bingyi's monumental 24-meter-long masterpiece, *All Things*, delving into the intersection of ancient spiritual wisdom, energy structures, and contemporary artistic expression through the theme of "Lightning Painting" and "Talismans". This show is a profound exploration of Bingyi's deep engagement with the cosmic and philosophical dimensions of ancient Chinese thought, and the way these ideas resonate in the contemporary world.



The term *Xuanji* (璇璣), originating from ancient Chinese astronomy, refers to the two core stars of the Big Dipper. It also signifies the celestial disc or the mechanism behind the rotation of the stars, serving as a model for understanding the movement of the heavens, the order of time, and the laws of the universe. Beyond its astronomical function, *Xuanji* is also a symbolic and philosophical concept, representing the cosmic order and the interconnectedness of all things. Its structure mirrors that of a palindromic poem, one that reads symmetrically from front to back, from inside out, from form to meaning, embodying the cyclical and ordered nature of the universe.

Bingyi brings this ancient wisdom into the realm of contemporary art, using *Xuanji* not just as a symbol of astronomy or star formations, but as a profound metaphor for the structure of space, time, and consciousness. *The Formation of the Cosmos (Xuanji)* extracts the idea of formation from ancient Chinese military strategies and divination systems, reimagining it in a modern context. Here, formation transcends the military and becomes a representation of energy fields, spatial connections, and relational systems, expressed through visual symbols and systematic power.

"All Things", "Lightning Painting" and "Talismans" serves as a key for understanding both ancient and modern perspectives on the universe, acting as a tool for activating fields and awakening consciousness. Bingyi's work dissolves the boundaries between past and present, calligraphy and painting, space and artwork, and the universe and human consciousness. Time and space are integrated, offering viewers an immersive experience where they can feel the power of the ancient cosmos as they walk through the exhibition, as though they are entering a palindromic cosmic cycle. This engagement transforms the exhibition space into a "living formation," where symbols, energy, and consciousness interact dynamically.

As visitors move through the space from the outer edges to the core energy field, they will experience the exhibition's multidimensional sensory environment. The layout of the gallery mimics an ancient formation, with talismanic visual language interwoven throughout. The energy of "Lightning Painting" flows through the space, guiding the viewer's gaze, body, and consciousness. Visitors are no longer passive observers; they become active participants in the formation, engaging not only visually but also psychologically and spiritually. This engagement transforms the exhibition space into a "living formation," where symbols, energy, and consciousness interact dynamically.

Bingyi's monumental 24-meter by 18-meter masterpiece, *All Things*, created at the Longhu Mountain dragon-painting site, stands as a "symbol of symbols" and a "symbol of symbolism." This work marks the culmination of her twelve-year creative journey at Longhu Mountain, where she has fused ancient wisdom with contemporary techniques, creating a bridge between the sacred and the modern.

*The Formation of the Cosmos (Xuanji)* retains the philosophical reflections on "formations", "talismans", and "the relationship between heaven and humanity" found in ancient Chinese culture, while transforming them into accessible forms of contemporary art. In ancient times, formations and talismans were not merely tools for military strategy or divination; they embodied an integrated system of thinking that reflects celestial order,

the law of cause and effect, and natural laws. Bingyi has abstracted and structured these elements, transforming them into artistic expressions that reflect force fields, logical systems, consciousness flows, and complex systems. In this exhibition, geometric and organic forms intertwine, visual symbols and spiritual metaphors coexist, and the energy of "Lightning Painting" flows through the space, creating a domain that is both rational and imaginative.

This exhibition embodies the fusion of ancient wisdom with contemporary art, allowing viewers to experience the intertwining of symbols, energy, and consciousness in a multi-layered reality. Bingyi's vision transcends time and geographical boundaries, presenting a holistic view of the universe that reflects her deep engagement with natural forces, consciousness, and cosmic order. As visitors move through the space, they will feel the flow of energy, interact with the symbols embedded in each artwork, and experience an immersive journey from visual perception to spiritual immersion.



Installation views at "BINGYI: MAZE OF MIND" (2025, Taichung).

《冰逸：智光之境》展覽現場（2025年，臺中）。